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El Palacio

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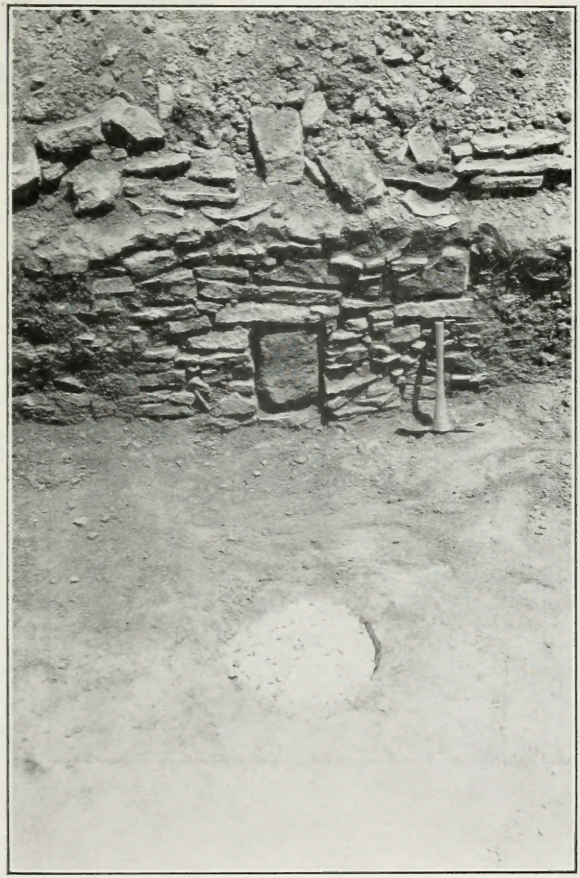
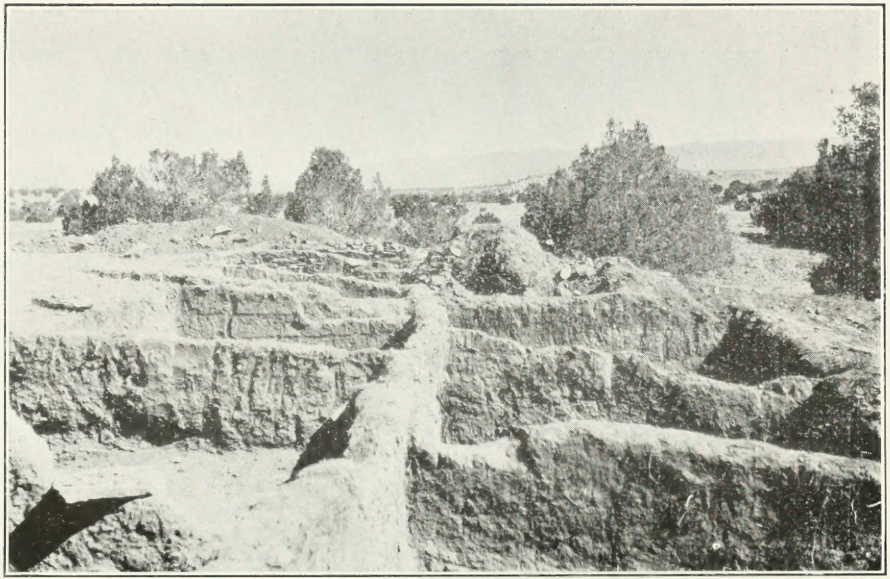


Firepit and Plugged up Ventilator Opening of a Ceremonial Room



The First Rooms Uncovered. The Walls are of Adobe and are Therefore very Difficult to Distinguish from the Almost Equally Hard Adobe that fills the Rooms.

EARLY PECOS RUINS ON THE FORKED LIGHTNING RANCH

In a report published in *El Palacio* last year, it was stated that the work of Phillips Academy at Pecos had been brought to a conclusion. During the past summer, however, a discovery was made which renders necessary at least one more season of excavation.

About a half-mile southwest of the Pecos ruins, on the far side of the arroyo bounding the State Reservation on the west, is a stretch of pinyon- and cedar-covered land that slopes gradually up to the base of the high west mesa. As long ago as 1880, A. F. Bandelier had noticed in the arroyo-bank, ashes, potsherds and other signs of human occupancy. When the expedition's camp was built on this spot in 1922, in digging the foundations for our house, we ran across more evidences of a settlement, and during that and subsequent years, collected along the face of the bank a considerable number of specimens all obviously of an earlier period than that of the main Pecos pueblo. Trenches cut in from the edge revealed a few skeletons, but no housewalls could be found, and as there were no mounds, nor any fallen building-stone on the surface, we concluded that

although the site had evidently been occupied for a long time, the houses upon it must have been small and scattered, and that it had never borne a large, compact building of the pueblo type.

In order to add to the collection of potsherds made in previous years, we opened, at the beginning of the present season, a small trench in the arroyo-bank at a place where there was an exposure of ashes and charcoal. This was done by permission of Mr. Tex Austin, the owner of the property, who has not only allowed the expedition to live on his land, but has done everything in his power to facilitate our work. Almost at once there was found the end of an adobe wall; we followed this in and uncovered a room whose floor proved to overlie the rubbish-bed we were excavating. As this of course meant that the refuse must have come from an earlier settlement further back up the slope, we continued digging. The first room abutted against a second, also underlaid by rubbish, it was joined on either side by a third and a fourth, and we were soon aware that we had blundered into a very extensive pueblo built almost entirely of adobe and quite invisible on the surface.

An adequate force of men could not be employed because we had not expected to do any heavy excavation, and had therefore not requested a large appropriation. Four diggers, however,

were kept going for two months. They cleared forty rooms and outlined the north and east sides of what is evidently an extremely big ruin, but how big there is as yet no sure way of telling, for, as was said above, no walls can be seen on the surface. Nevertheless, it seemed worth while to attempt to get a general idea of the extent of the settlement by sinking testpits; by trenching in from the banks of side-arroyos; and by examining the ground itself for the telltale potsherds and flint chips that are usually scattered about the edges of pueblo ruins. This survey showed that there were surely two, and very likely three, groups, each of several hundred rooms. Whether they were inhabited simultaneously cannot be determined without further excavation. It is even possible that all the groups were actually connected to form a single great structure.

Of the forty rooms cleared this summer, all but five were built of adobe, not laid in the form of bricks, as is done by the Mexicans and the modern Pueblo Indians, but constructed in long horizontal courses, each course having been allowed to dry before the next one was applied. The first course was always the highest, often nearly two feet, upper courses vary from eight or nine to fourteen inches. How the courses were made, whether the adobe was poured in

some sort of movable form, as in concrete work; or whether it was puddled on and smoothed up by hand, has not yet been determined. The walls of the rooms so far uncovered only run to a height of from three to four or five feet; there are left, therefore, no standing remains of second story construction. From the amount of fallen adobe in lumps and chunks, however, it is obvious that many at least of the rooms were topped by others, but to how great a height the building was terraced, is also still uncertain.

The present season's work indicates a very compact structure, but one which obviously grew by accretion, as the rooms are of various sizes and were added to each other in a more or less haphazard way. Fortunately, the lines of abutment, where wall joins wall, are unusually clear, and several different sorts of adobe were used. Hence it will be possible, when a larger part of the ruin has been excavated, to identify the original or nuclear structure, and trace out the various additions that were made to it. This will be of particular value for the study of the development of village planning in the Pecos valley, because most of the early ruins at Pecos proper have been so covered by later buildings that it has been impossible to examine, in its entirety, any one of them. Here is no such overburden, the ground plan can be worked out in every de-

tail, and it is probable that a close study of the contents of the rooms will allow us to reconstruct even the former elevation with some accuracy.

The actual digging was unusually interesting because we were working in entire ignorance of what we were going to find. Constant vigilance was necessary to keep from cutting through the adobe walls, even the best preserved of which were so nearly the color of the fill of the rooms that only their slightly greater hardness and a certain tendency of the earth to fall away from them, permitted their identification. The irregularity of the groundplan was also puzzling. In most pueblo ruins all rooms are not only of the same size, but are arranged in a definite order. But here the chambers conform to no set standard, either of shape, dimension or axis, and the location of corners was a matter of much difficulty. The following of the few stone walls was, of course, simple. The masonry, as compared with that of Pecos, is excellent; it is well laid in adobe mortar and is composed of stones with flat faces.

There were found two rooms (Nos. 10 and 40) that appear to have been for ceremonial use. They are hardly kivas, as that term is understood in Southwestern Archaeology, because they are neither round nor subterranean. Both of them are incorporated in the house cluster, with

ordinary living-rooms on at least three sides. Both are roughly square rather than of the rectangular shape usual in pueblo living-rooms. Each one has a round firepit and an eastward-opening ventilating shaft; No. 40 still exhibits, and there is evidence that No. 10 once had, a deflector made from a single large slab of stone. All the above features suggest a cult rather than a domestic purpose, and I believe that these rooms may perhaps be the prototype, not only of certain peculiar square ceremonial rooms found at Pecos, but also of the square kivas in some of the modern pueblos.

I said above that the Forked Lightning Ruin was older than Pecos. This is proved by the pottery, which is preponderantly of a type of black-on-white ware that was rapidly going out of style when Pecos was founded. There may have been a young settlement at Pecos before Forked Lightning was abandoned, but the bulk of the occupancy of the latter town was surely in pre-Pecos times, and I am inclined to think that the people from the flat, open site moved to the easily defensible Pecos rock to secure themselves from attacks by savage, nomadic enemies. We seemed to see evidence of such attacks even in the small amount of excavation that we did. Many parts of the pueblo had been burned, and in three different rooms we found the skeletons of unburied bodies, one of them with the head and face frightfully battered.

Of true burials about fifty were encountered. The bodies lay in flexed or semi-flexed positions, and most of the graves had been dug close against the outside wall of the pueblo. It was either not customary to place much in the way of offerings with the dead or else such offerings were of perishable nature, for we found almost nothing with the skeletons. The exceptions, however, made up for the general poverty of the graves, for in one we got a very beautiful red bowl of Little Colorado type with black interior decoration and a handsome exterior design in white; and in a second one was the richest collection of offerings so far found in a grave in the Pecos valley. The skeleton was that of a man of middle age. He had been buried alongside the then outer wall of the pueblo, but later a room had been added above the grave, and we found the interment only after breaking through the floor. The body lay on the right side with the head south. Over it were two black-on-white food-bowls. Back of the head was a mass of white shell disc-beads, about 5,700 in number, which when strung formed a strand 48 feet in length. Under one arm was an unusually fine axe of light-green stone, its rotted shaft still traceable in the soil. In front of the body was a long pouch or sack containing two pencil-like medicine stones, a set of oddly shaped concretions, two bone

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PAUL A. F. WALTER, EDITOR.

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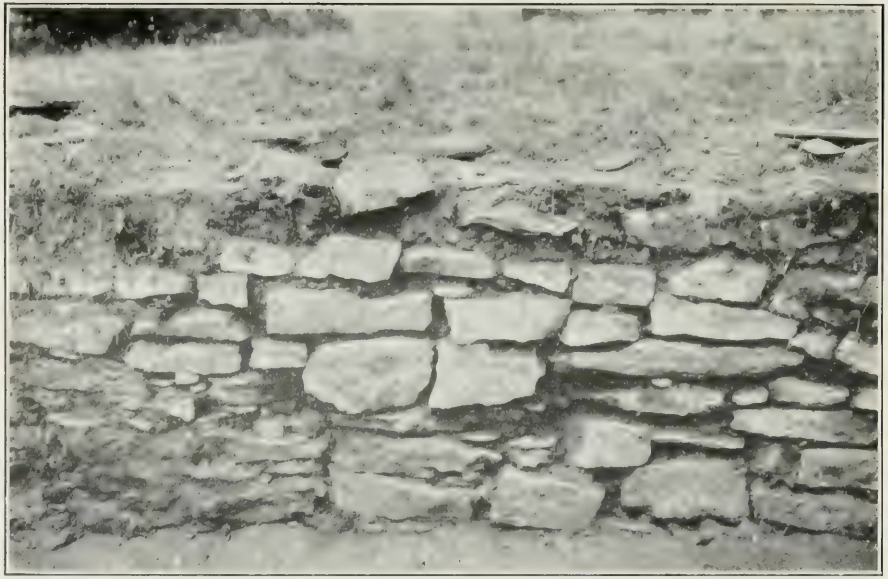
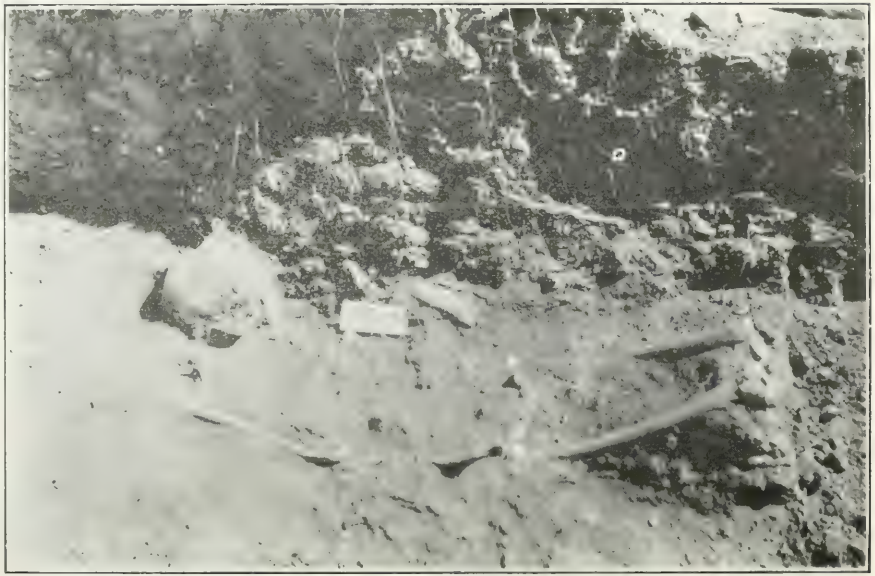
whistles, paint-stones red and yellow, a fossil, a crystal and several pieces of raw turquoise. A second sack near the hips held more medicine-stone, and against the breast was a large tubular pipe of white stone.

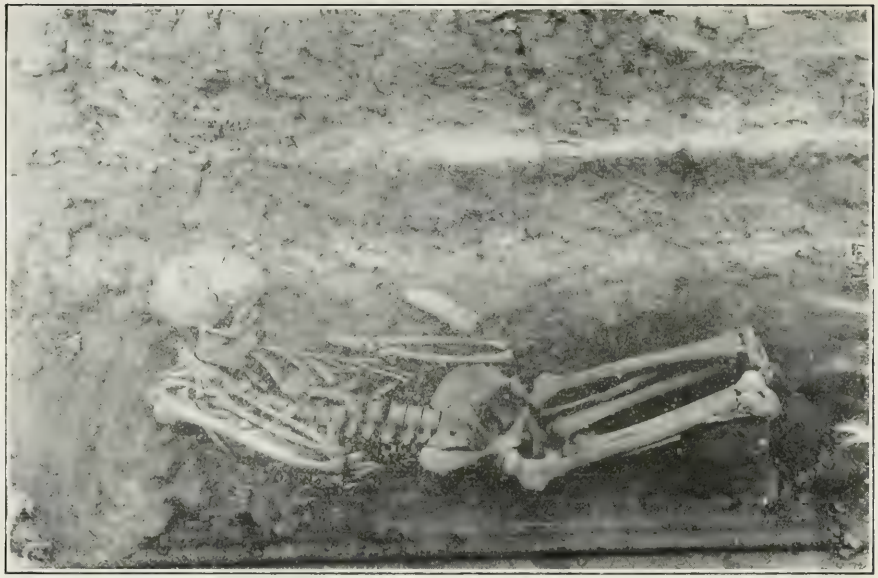
Shortly after the excavation of this skeleton, work was discontinued - regretfully because all the indications were that we were just coming into an area of considerable richness and unusual interest. During 1927, however, it is hoped that we may be able to clear a large part of the site. Excavation at the Forked Lightning ruin is much less laborious than at Pecos, because one is not bothered by great masses of superimposed re-



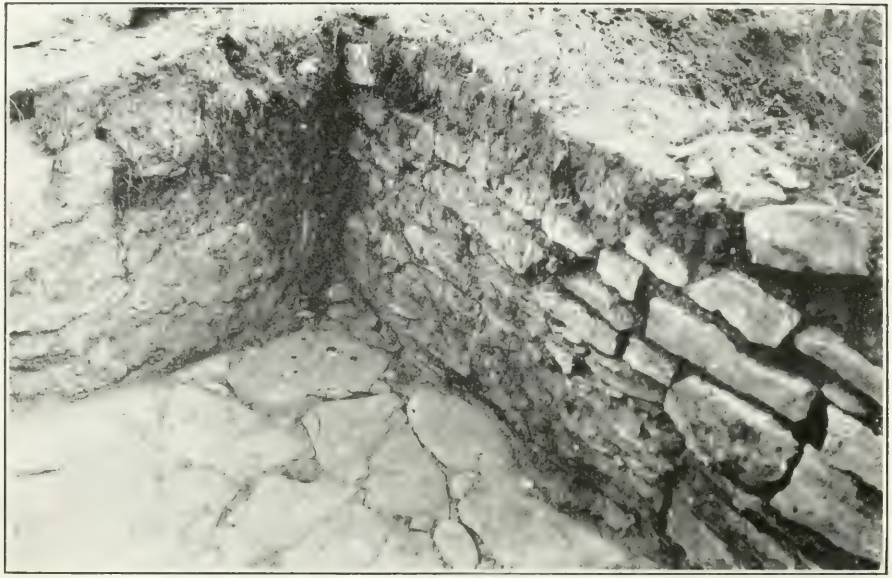
One of the Few Stone Walls Encountered. The Masonry is Much Superior to that of Pecos



Skeleton as First Encountered



Same Skeleton After Clearing. Note Stone Axe by left Arm.



Corner of a Room with Paved Floor.

mains, and the back dirt can be taken out easily and cheaply with team and scraper. Best of all, the buildings are in such condition that they can be emptied and left open, and Mr. Austin has undertaken to protect them from the attacks of vandals which have necessitated the refilling of the unguarded Pecos ruin. A. V. Kidder

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IT IS WRITTEN

Mexican Folk Ways

No. 8 of "Mexican Folk Ways," published in Mexico City, takes issue with D. H. Lawerence of Taos, in his impressions of Mexico, recorded in his novel: "The Plumed Serpent." Francis Toor, the Editor, who writes the criticism, says: "He was afraid of everything and everybody in Mexico City. He even feared the mountains and the skies. And he was afraid of everything outside the capital as well. In fact, he not only feared that which may legitimately be feared, but he feared everything that makes foreigners delight in visiting Mexico." The chief article is biographical, being Ray Boynton's biography of the Mexican painter, Diego Rivera. It is beautifully illustrated with reproduction of murals by Rivera, in the patio of the Ministry of Education at Mexico City. Manuel Hernandez Galvan contributes

"A Ranchero's Psychology," a study of a Mexican type that is found on the ranches, haciendas, and in the little villages in the state of Guanajuato. In connection therewith is published the score with the words of "Sad Memories," an unpublished song recorded by the author, to whom it was furnished by Concha Michel, who collects and interprets Mexican folk songs. "The Origin of Stories of Indian Mexico" is an essay by Pablo Gonzales Casanova. The writer describes the similarity of folk stories the world over, and compares several of the Indian Mexican folk tales with similar ones to be found among the Indians of the United States, as well as among the inhabitants of northeastern Asia. "The Votive Monument of Motecuhzoma Xocoyotzin," which was discovered a few months ago in the foundation of the south tower of the National Palace in Mexico City is described and pictured by Ramon Mena. Attention is drawn to the fact that the type of head, claws, and wings of the eagle engraved on the monument, is not that of an eagle of the American continent, but resembles the eagle of Mongolia.

November American Magazine of Art

Rose Henderson, formerly of New Mexico, tells something of the new art interest in American colleges in the November issue of the American

Magazine of Art. She dwells on the lack of a really vital and discerning art interest in American colleges and universities, but finds hope in the increasing attention given to play writing and play production. She says: "A growing concern for good architecture has gone along with the more practical and cosmopolitan appreciation of all the arts." The Yale Dramatic building and the sketch for a theatre at Yale University, as well as the new University Chapel of the University of Chicago; the Memorial tower of the University of Missouri; and the Wieboldt Hall, of the University of Chicago, are pictured. The new Art Museum at Mills College, California, is cited as an interesting design in Spanish style. The magazine has as its opening, an appreciation of Thomas Moran, of the National Academy of Design, who died in Santa Barbara on August 26th, in the 90th year of his age. An Englishman by birth, he came to Philadelphia at an early age. He was forced to make a living by repairing looms, having failed as a cabinet maker, bronze worker, and house painter. He devoted himself to wood engraving but his gift for painting soon disclosed itself. From 1867 to 1871 he painted in France and Italy. Then followed his paintings of the Grand Canyon of the Yellowstone, and the chasm of the Colorado, which were purchased by the United States Government and hang in the Capitol at Washington. He was with Powell

in the Grand Canyon in 1873, and travelled extensively throughout Wyoming, Colorado, Arizona, New Mexico, and California. "In Spite of Curators," a sketch by Katharine Gibson; "George Elmer Browne and His Art," by W. G. Bowdoin; "Solving the Problems of Art by X—Ray," by Marion Todd; "Florence Este," who died in Paris in April, 1926; "The Beauties of Indian Embroideries," by Bipin K. Sinha, are other articles in this issue of the magazine.

The Seven Cities of Cibola

Indian folk tales have a deserved vogue. Their free rendering into English has given a number of authors a delightful task and have resulted in the publication of quite a number of volumes that have served to put the reading public in closer touch with the thought and ways of the Indian. The latest, and one of the most delightful of these books, just from the press of G. Putnam's Sons of New York and London is "The Seven Cities of Cibola" by Aileen Nusbaum and color illustrations by Margaret Finnan. Santa Fe claims both author and artist although at present they are residents in the Mesa Verde National Park, where Mr. Nusbaum is the superintendent and Mr. Finnan is employed in the Park service. The two page color illustrations are in the vein of the drawings of such Indian

artists as Awa-Tsireh and Velino Shije, and have a dash, spirit, authenticity and symbolism to them that makes them remarkable. The sixteen folk tales which are retold beautifully by the author, were first related to the author's son, by Zuni elders, after the seven year old boy had been adopted into the tribe. Deric is now twelve years old, a Santa Fe public school attendant and himself, the author of the book "Deric in Mesa Verde," reviewed in the last issue of El Palacio. Mrs. Nusbaum overheard the telling of these tales and jotted them down, verifying them later through various sources, such as Cushing and Hodge. Their locale is the seven cities that comprised the ancient Zuni, the fabled Cities of Cibola that first drew the Spanish adventurers to the Southwest. The book is especially suited for Christmas and birthday giving, as it is most attractive in form and typography.

FOLK FESTIVALS

Revival of Delphic Mysteries

The School of American Research is in receipt of an invitation to be represented at the Delphic festival at Delphi, Greece, May 4th to 10th.

The festival has been organized by the poet Angelo Sikelianos in the hope of bringing together from all parts of the world men and women who have striven in all branches of science, art and religion for noble ends.

All visitors, including Greeks, will have to come by boat, as in the near-by village there is no accommodation for strangers. But in the harbor of Itea ocean steamers can land and from there it is half an hour by automobile to Delphi.

Shelters will be built in the foothills of Parnassus, and there meals will be served. The stadium and other ruins will be cleared and prepared for athletic games, and the stage of the theatre will be reconstructed.

The invitation is printed in Greek, French, English, Italian, and German, and is beautifully illustrated with half-tones of the theatre, the stadium, and groupings of dancers in Greek costumes.

"Prometheus Bound" by Aeschylus, will be one of the dramas presented. There will be gymnastic games, an exhibition of popular arts and crafts, as well as Greek Etudes and dances. The music for the choruses will be in ancient Greek musical modes, and the dances will be those pictured on ancient vases and bas-reliefs. Costumes which will be worn, will be hand-woven. Kleft songs and national dances by shepherds

of Parnassus, and a concert of Greek Ecclesiastical music will be on the program.

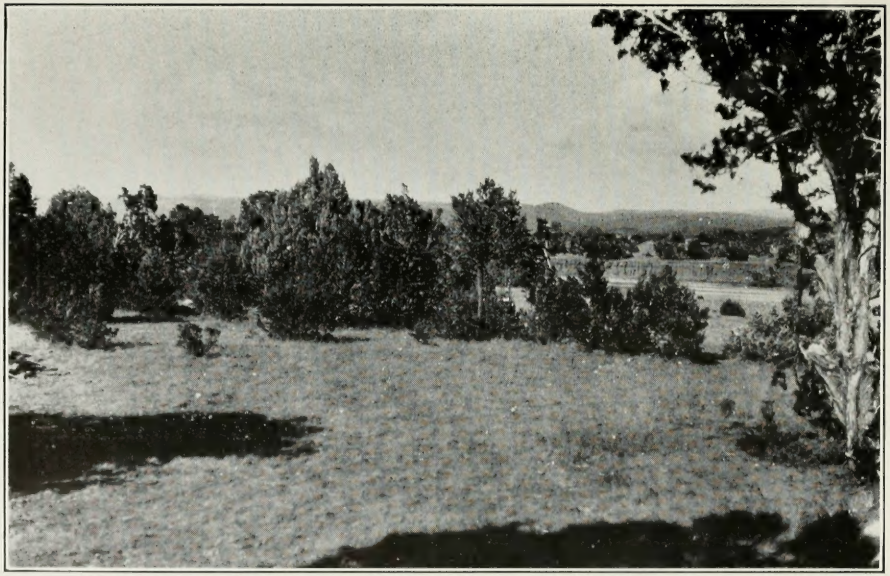
Trained archaeologists will serve as guides to the ancient ruins.

MUSEUMS AND ART GALLERIES

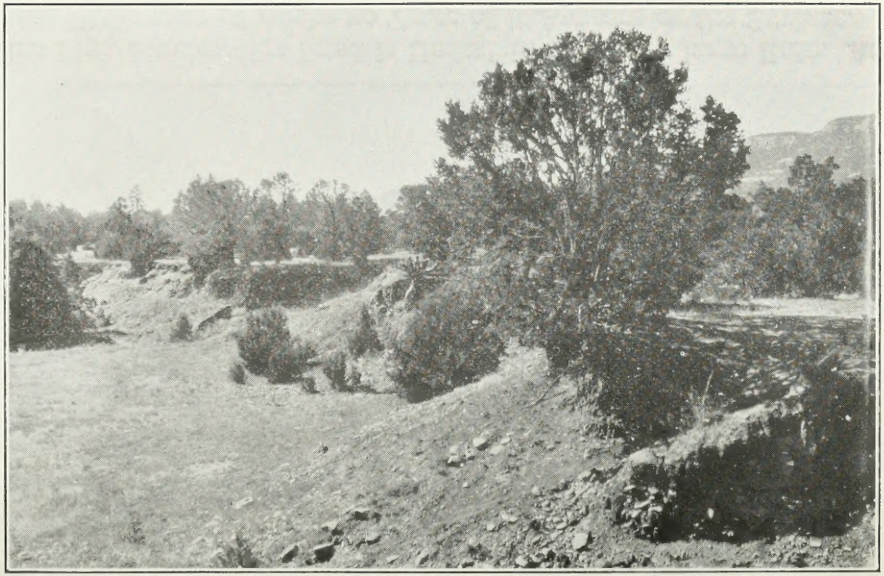
The Metropolitan Museum of Art Bulletin

The October number of the Metropolitan Museum of Art Bulletin comments on the bequest of Frank A. Munsey to the Museum. It states that first published accounts grossly exaggerated the estimate of the amount bequeathed to the Museum. The chief assets of the estate were sold for thirteen million dollars, partly for cash, and partly for credit. The cash received will not be sufficient to pay the liabilities of the estate, and the Museum for the present will receive nothing. Part of the criticism of Mr. Munsey's will may have come from those who regard a Museum as only a mausoleum of dead art. However, the executor, Mr. Wm. T. Dewart, Mr. Munsey's life long friend, met this criticism in announcing this bequest, when he said: "Ample residue is to go where hundreds of thousands of the citizens of New York would wish it to go, to the Metropolitan Museum of Art, to serve the needs of education, enlightenment and culture

for the countless generations of all time to come." The criticism that the money should have been given to the poor is answered by Dr. Cadman, President of the Federal Council of Churches in America, who says: "What are the actual necessities of life? Surely they are not confined to the physical realm. 'Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.' Seldom has the Creator spoken to his children more helpfully than in those works of nature and of man which the museum you mention conserves for the public good. It is not within any one's province in a free country to dictate the disposition of surplus wealth once the demands of the state on it have been satisfied. If it were, a thousand pleas would doubtless be entered only to confuse and harass its bestowal. Nor is there any famine in this land of ours so far as food is concerned. But there is a fearful blight of ignorance and of ugliness which Mr. Munsey's bequest at least helps to check. It think nothing became Mr. Munsey so well as the way in which he left his money." The Bulletin describes and pictures the recent acquisition of swords and early daggers presented to the Museum by Jean Jacques Reubell, of Paris, in memory of his mother and his wife, both of them natives of New York. Most of the remaining space is given to descriptions of statues and a screen, acquisitions from the Far East.



This Flat, Meadow-like Land is Underlaid by a very large Ruin. As the Walls were of Adobe no Trace of it Appears on the Surface.



The Edge of the Arroyo. Ashes and Potsherds washed out of this Bank Gave the First Clue to the presence of the Ruin.